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# BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME IX

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A WINDY DAY UNDER THE CHERRY TREES—BY UTAGAWA TOYOKUNI  
LENT FROM THE BUCKINGHAM COLLECTION

## JAPANESE PRINT EXHIBITION

THE memorial exhibition of Japanese prints from the Clarence Buckingham collection, now on view in the east and south galleries of the Art Institute, was opened by a reception on the afternoon of Tuesday, January 12. The beautiful installation of these color prints reflects great credit upon Mr. Frederick W. Gookin, their curator, whose untiring energy and fine taste and discrimination in arranging the exhibition have made possible this unusually attractive showing of prints.

Opportunities for seeing such fine examples of the works of the great masters of the Ukiyoe school are very rare, and the people of Chicago are fortunate in

having this notable collection displayed for their benefit. The merit of these prints as works of art is generally conceded, but because of their difference from western art it may be well to name some of the salient reasons why they appeal to people of taste. Upon the intrinsic beauty of many of them it is hardly necessary to dwell. Nowhere else will lovers of exquisite color find it in greater subtlety or variety. Rhythmic line, graceful drawing and charming composition are of the very essence of the designs. They exemplify the basic principles of design as western art rarely does. Technically also the prints are full of interest. Viewed as engravings they are of exceptionally fine quality, and as examples of the printer's art they are unexcelled by

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anything else the world has to offer. Besides this, no other art was ever more full of human interest. The catalogue, written by Mr. Gookin, indicates something of the richness of this field. In addition to the very illuminating preface, many explanatory notes are given. But it was impossible to give more than a few of the customs, tales and legends illustrated, as to do so would have expanded the volume beyond reasonable limits.

The collection is arranged so as to facilitate study of the development of the master print designers' art and at the same time to minister to aesthetic enjoyment by the grouping of related works. Gallery 50 is given up to the "primitives" or prints in black outline with hand coloring, produced between 1675 and 1750. In Gallery 51 are shown the earliest color prints proper, the *beni-ye* in rose (*beni*) and green, printed between 1743 and c. 1755. In Gallery 52 a collection of prints by Kiyomitsu shows the changes in style from the *beni-ye* through successive phases of different color combinations, prints in three and four colors, and finally a few in full color. These cover the period from 1756 to 1765, only a few of later date being included. A notable showing of prints by Suzuki Harunobu (1758-1770) occupies the next gallery (53), and after viewing these the visitor should examine the fine lot by Koryusai (1768-1780) which are hung in the two adjacent corridors.

The collection is especially strong in important prints by Kiyonaga, which range from his earliest (c. 1761) to his latest works (c. 1790). These and a few by his imitator Shunchō fill the large Gallery 25. Adjoining this, in Gallery 26, is a small but very choice showing of prints

by Hokusai and a few by Toyokuni. These are not quite in historical sequence, but the number of galleries available made this slight departure necessary. In Gallery 27 Utamaro, Eishi, Shigemasa, Shunman, Kitao Masanobu and Sharaku, the masters of the last two decades of the eighteenth century, are represented by some of their most noted works. Two prints, with chocolate colored ground, by Eishi are masterpieces of great distinction, worthy to rank among the art treasures of the world. There are also two rare prints by Shunshō. Space was not available for exhibiting more works by this great artist and for the same reason no prints by Shunko, Shunyei or Ippitsusai Buncho could be shown. Some exceptionally choice prints, in Gallery 28, by the nineteenth century landscape artists, Hiroshige and Keisai Eisen, complete the exhibition. It is hoped that the members of the Art Institute and Chicagoans in general will accord the attention to this important exhibition that it deserves.

## EXHIBITION OF ETCHINGS

In Gallery 45, the permanent quarters of the Print Department, are installed the etchings and engravings which form part of the memorial exhibition of Buckingham prints. The proofs in this collection are from plates so widely known and so frequently and well described in many standard works on etching that further description of them seems almost unnecessary. All of the prints collected by the late Clarence Buckingham are of very fine quality; none but impressions of a high standard of excellence are found on these walls.

Albrecht Dürer is represented by



PRINTS BY TORII KIYONAGA  
LENT FROM THE BUCKINGHAM COLLECTION

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twenty-four engravings, the complete set of his famous Virgins being included in this list. Many of these prints are from well-known collections. "The Virgin crowned by an angel," the "St. Eustace," "St. Anthony before the town" and the "Coat of arms with the skull" are brilliant impressions from the Pierre Mariette collection, which was assembled as early as the middle of the 17th century (c. 1660). Rembrandt is represented by seventy-one etchings. These are hung according to subject in the middle alcove of the Print Room. The impression of the "Three trees," from the Julian Marshall and Dethomas collections, is an unusually fine one. The "Ephraim Bonus" is remarkable for subtle gradations in tone and brilliancy of color and the "Abraham Francken" finely exemplifies Rembrandt's individual method of chiaroscuro. This list should also include mention of the famous "Rembrandt leaning on a stone sill," and of the exceedingly good impressions of the "Bust of an old man with a long beard" and "Young woman reading." Among the other old masters there are two engravings by Schongauer, six by Lucas van Leyden, and the same number by Hans Sebald Beham, as well as etchings by Van Dyck, Claude Lorrain, Hollar, Ostade and Nicolaes Berchem.

There are about one hundred etchings by Whistler, covering a wide range of subjects and giving a fairly comprehensive survey of his work, from the early plates

in which he was following Meryon's ideal to his late prints which illustrate so well the art of omission and the utmost economy of means in producing an etching. The Venice set is represented almost in its entirety. Twelve impressions of the Whistlers are from the collection at Windsor Castle. Charles Meryon is represented by fewer etchings, but the thirty prints shown are exceedingly fine. Two states each of "St. Etienne-du-Mont," "La Pompe Notre-Dame," "Le Pont-au-Change," "Le Ministère de la Marine" and rare impressions of the "Morgue" and "L'abside de Notre-Dame" should receive special mention. As in the case of the Rembrandts and Whistlers many of the etchings by Meryon are from well-known European collections. The etchings and mezzotints by Seymour Haden, about fifty in number, acquaint the visitor with many rare trial proofs and early states of some of Haden's best known plates. Among these is the fourth trial proof of his largest etching "Calais Pier," which was executed for mezzotint but finally published as an etching because it was carried so far in that medium. In the group of nineteenth century artists Claude Ferdinand Gaillard is represented by six engravings, all extremely rare and wonderfully brilliant impressions.

This exhibition of etchings and engravings will remain on view in the Print Room until early in March.



STORM QUIET—By PAUL DOUGHERTY  
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1914

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DEATH OF A. A. SPRAGUE

ALBERT ARNOLD SPRAGUE, for twenty-four years a Trustee of the Art Institute, died suddenly on January 10, 1915. He was born in Randolph, Vt., in 1835, spent his youth on a farm, receiving his early school training at Kimball Union Academy, and later attended Yale College from which he was graduated in 1859. In 1862 he came to Chicago and became the founder of the wholesale grocery house which is now Sprague, Warner and Co. Up to the very time of his death Mr. Sprague was vigorous and active in business affairs. After the great fire of 1871 he was one of the group of energetic and courageous Chicagoans who immediately set to work to rebuild their city and to stimulate its growth.

In 1882 Mr. Sprague helped in the organizing of the Commercial Club, of which he was later president. From 1887 to 1890 he was president of the Chicago Relief and Aid Society. He also was a trustee of Rush Medical College, the Presbyterian Hospital and the Chicago Orphan Asylum, and a director of the Chicago Telephone Company, the Commonwealth Edison Company and the

Northern Trust Company, of which he was one of the organizers.

Mr. Sprague was very much interested in the Presbyterian Hospital and the Chicago Orphan Asylum, and they are both beneficiaries by his will. To the Art Institute he has bequeathed \$50,000. The in-

come of this sum is to be paid to certain beneficiaries during their lifetime; and upon their death the principal sum will be paid to the Art Institute.

This bequest is a final testimony of Mr. Sprague's loyalty to the Art Institute, with which he has been closely connected since its organization in 1879 when he was elected a Governing Member. In 1890 he was made a Trustee and since 1891 he has served on the Executive Committee. In 1914 he was made a Benefactor of the Art Institute, a title given



ALBERT A. SPRAGUE

to any friend who has contributed \$25,000 or its equivalent. Mr. Sprague was unfailingly interested in the welfare of the Institute and was a most faithful attendant at the meetings of the Board of Trustees.

Mrs. Sprague and her daughter, Mrs. Elizabeth Sprague Coolidge, have presented to the Art Institute, in memory of Mr. Sprague, a painting "Virgin, Infant Christ and St. Catherine" by Anthony Van Dyck.

## COMING EXHIBITIONS

**O**N the afternoon of March 2 the annual exhibition of Works by Artists of Chicago and Vicinity will be opened by a reception. As usual the Exhibition Committee of the Municipal Art League will take an active part in promoting the success of this exhibition. The jury and hanging committee, elected by the artists, is composed as follows: painters, Adam Emory Albright, Frederic C. Bartlett, Edgar S. Cameron, Frank V. Dudley, Frederick F. Fursman, Lucie Hartrath, Albert H. Krehbiel; sculptors, Nellie V. Walker, Emil R. Zettler.

In this exhibition there is offered the Clyde M. Carr Prize for landscape; the Edward B. Butler Fund and the Mrs. Julius Rosenwald Fund for the purchase of paintings for the Chicago Public Schools; the Silver Medal of the Chicago Society of Artists; the Englewood Woman's Club Prize; and the awards given through the Municipal Art League, the William Frederick Grower Prize for painting and the Mrs. John C. Shaffer Prize for sculpture. The Municipal Art League Prize for Portraiture, presented by Mrs. William O. Thompson in 1914, will be awarded again this year.

During the period of the Chicago artists' exhibition the Chicago Society of Etchers will hold its annual exhibition of American etchings. This society, consisting of about 85 active and over 200 associate members, continues to promote wider public interest in the art of etching. Three prizes of \$25 each will be offered for the best etchings in landscape, architecture, and portraiture or figure work, by Wallace L. De Wolf, Frank G. Logan and

R. P. Lamont respectively. These prizes were given last year for the first time. As before, ten per cent of associate members' dues will be reserved for the purchase of etchings from the exhibition for the Print Department of the Art Institute. A decided innovation this year is the step taken toward the establishment of a permanent collection of etchings for the Society. It is planned that each active member shall give at least one of his best prints to the Society to form the nucleus of the collection, which will be lent to the Art Institute indefinitely. At the last meeting of the Society of Etchers, officers were elected as follows: George Senseney, President; Ralph M. Pearson, Vice President; Bertha E. Jaques, Secretary.

The publication issued this year for the associate members is a monograph entitled "The etching of landscapes" by Henry Winslow of London. Two original etchings, "The dry brook" by Franklin T. Wood of Boston, and "The dead oak" by Allen Lewis of Brooklyn, accompany the essay. These prints were chosen in competition, the plates were purchased by the Society and 250 impressions were made by the artist from each plate for distribution among associate members, after which the plates were destroyed.

THE ANNUAL MEETINGS  
AND REPORTS

**T**HE annual meetings of the Governing Members and the Trustees of the Art Institute were held on January 12 and January 14, in accordance with the change in the by-laws, whereby the fiscal year, instead of being from June to June, became identical with the calendar year. The reports

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therefore cover the time from June 1, 1914, to January 1, 1915, a period of seven months.

During this period, the following Governing Members have been elected: William T. Fenton, Ezra J. Warner, Jr., Ralph Van Vechten, Frederick Bode, Clayton Mark, Louis E. Laflin, William L. Brown, James Deering, Henry J. Patten, James P. Gardner, Robert G. McGann, and Jens Jensen. There have been lost from the Governing Members by death, Samuel M. Nickerson, who was also a Trustee, C. J. Singer, and Thomas A. Griffin; by resignation, Franklin H. Head and N. P. Bigelow. There were one hundred and sixty-three Governing Members on January 1.

The Trustees have appointed from their number two committees: a School Committee consisting of Mr. Logan, Mr. De Wolf and Mr. Goodman, and a Committee on Publications, consisting of Mr. Goodman and Mr. Carr. At the January meeting Mr. Goodman was also appointed to the Executive Committee, and Mr. De Wolf to the Art Committee. Mr. Charles H. Thorne was elected a Trustee to fill the vacancy caused by the death of Mr. Nickerson. At a recent meeting Mr. Thorne was made a member of the School Committee. Mr. Carpenter, who has discharged the duties of Director in addition to those of Secretary since the death of Mr. French, was re-appointed Director *pro tem*. Since the last annual meeting the Trustees have made other appointments on the staff as follows: Sarah Louise Mitchell, Librarian; Bessie Bennett, Curator of Decorative Arts; Grace M. Williams, Membership Clerk.

Twenty-one temporary exhibitions have been held since last June and fifteen

catalogues and other publications issued. The accessions to the permanent collections have been reported from time to time in the BULLETIN.

The annual reports show that the receipts of the Museum during the seven months have been \$95,643.04, and the expenses \$94,743.10; of the School, receipts, \$37,929.18, expenses, \$44,141.64; total Museum and School receipts, \$133,572.22; total expenses, \$138,884.74; which makes a deficit of \$5,312.52. The deficit, as this statement shows, is in the School fund. It is due to the fact that this period includes the summer months and the month of December when the receipts of the School are smallest. The tuition receipts of the first week in January amounted to more than this deficit. The ordinary operating expenses of the Museum, School, Library and Fullerton Memorial Hall average about \$20,000 a month. The endowment funds now amount to \$618,299.66.

The gain in membership during this period has been 994; the number of members of all classes on January 1 was 5,018. The receipts from memberships have been \$35,127.98, a gain of \$5,912.10 over the same period last year. The attendance in the Museum has been 461,118; in the Library, 41,423, a gain of 3,084 over last year; in the School, 2,117; at lectures and other meetings, 48,969. In the department of museum instruction, in charge of Mrs. Hall with Miss Carson as assistant, 5,600 persons have received instruction during this period.

The Librarian reports a total of 8,316 books in the Ryerson Library and 1,560 in the Burnham collection; 31,733 photographs and 13,361 lantern slides.



LOVE OF WINTER—BY GEORGE BELLOWS  
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1915

## MINNEAPOLIS INSTITUTE OF ARTS

ON January 7 the Minneapolis Institute of Arts, in which the Art Institute of Chicago has had a keen interest ever since its remarkable inception just four years ago, was formally opened. Mr. Hutchinson and Mr. Ryerson were present at the opening ceremonies, and Mr. Hutchinson made an address at the dedicatory exercises. On the evening of January 7 a large reception opened the Inaugural Exhibition, a loan collection composed of works of art lent for the occasion by many of the principal museums of art and private collectors in this country.

The new building, which is the first

unit of the entire plan, constituting about one-seventh of it, is classical in design and, as far as completed, is very successful in its dignified simplicity and beauty of proportion. McKim, Mead and White of New York City, are the architects. The total cost of the first unit has been \$520,000. To carry out the entire scheme of construction will require about \$3,000,000.

The history of the Minneapolis Institute of Arts is one of the remarkable pages in the chronicles of American art museums. The Minneapolis Society of Fine Arts was incorporated in 1883. In 1886 its first practical work was done in the establishment of the art school, which it has since maintained together with lecture courses and exhibitions.

## BULLETIN OF THE ART INSTITUTE OF CHICAGO

In January, 1911, Mr. Clinton Morrison offered as a gift to the Society a tract of ten acres, valued at \$250,000 as a site for the building of an art museum

January, 1911, these gifts were announced and approximately \$250,000 additional was contributed by other generous citizens. At the end of a month the entire



MINNEAPOLIS INSTITUTE OF ARTS

and a school of art, provided the sum of \$500,000 should be secured for the erection of such a building. Immediately upon the announcement of Mr. Morrison's offer, Mr. William Hood Dunwoody supplemented the proposal by promising \$100,000 for the building fund if the remainder should be forthcoming. At a dinner held on the evening of the 10th of

sum had been obtained, and steps were at once taken for carrying out the project. The untiring activity and interest of Mr. Eugene J. Carpenter and Mr. John R. Van Derlip assured the great success of the enterprise.

Never before in the history of art museums of this country has so much been accomplished in so short a time. The

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immediate development of the permanent collections is assured, for there is available to the Society for the purchase of works of art the income from the William Hood Dunwoody Fund, a munificent endowment of \$1,000,000 received

by the Society upon the death of its late president and benefactor. The president of the new museum is Mr. John R. Van Derlip. The director is Mr. Joseph Breck, formerly of the Metropolitan Museum, New York.

### NOTES

**L**OAN OF PAINTINGS—Six paintings by Manet, Sorolla, Mary Cassatt, Dannat, Zorn and Winslow Homer, and twelve etchings by Zorn, have been lent for the opening exhibition of the Minneapolis Institute of Arts, January 7 to February 7. Four paintings, by Charles Le Brun, Charles Loring Elliot, Charles Sprague Pearce and Benjamin West have been lent to the Panama-Pacific International Exposition. The portrait of William M. R. French by Louis Betts, which was lent to the Corcoran Gallery of Art, Washington, D. C., in December, will also be sent to the Exposition.

**MEMBERS' TICKETS**—Owing to the large number of members, now more than 5,000, a special request is made that all Annual Members of the Art Institute show their tickets to the attendant at the front door desk, upon entering the building. Life and Governing Members are requested to give their names.

**SKETCHES BY WILHELM BERNHARD**—A collection of twenty-five travel sketches of Sweden, Italy, Saxony and other places in Europe, by Wilhelm Bernhard, a Chicago architect, is hung in Corridor 49.

Mr. Bernhard is a graduate of the polytechnic academy in Dresden and has been specializing in city planning.

In 1913 he was awarded the first prize in the City Club competition for laying out a model quarter section in Chicago.

**GRANT PARK**—A great change is being effected in the surroundings of the Art Institute. The South Park Commissioners are improving the part of Grant Park that lies between Michigan Avenue and the Illinois Central Railroad, from Randolph Street to Jackson Boulevard. The work was begun in October and will be completed by early spring.

**ACCESSIONS TO THE MUSEUM**—December accessions, which include the painting "Love of winter" by George Bellows, presented by the Friends of American Art (a reproduction will be found on page 25), and some interesting additions to the collection of the Antiquarian Society, will be reported more fully in the next BULLETIN.

**SCULPTURE LECTURES**—During the autumn term of the School a series of lectures on ancient and Renaissance sculpture was given by Dr. Alfred Emerson. All students in the elementary, intermediate and antique classes were required to attend these lectures. This is a promising step toward the more systematic acquaintance of the students with the Museum collections and with the history of art in general.

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**MURAL DECORATIONS**—The classes in mural painting continue to be busy with practical work. Three panels for the Wallace School at Hammond, Indiana, have been completed recently; and students are now engaged on a decoration for the High School at Vincennes, Indiana. Commissions for decorations have been given, also, for the McAllister and Mozart Schools of Chicago, and for schools at Highland Park and Decatur.

**Mr. CLUTE'S ABSENCE**—Mr. Walter Marshall Clute, instructor in illustration

and lecturer on composition in the evening school, has been granted a leave of absence. Mr. Clute has gone to Berkeley, California, where he will spend the winter. For the present Mr. Schook is conducting Mr. Clute's classes.

**COSTUMES FOR THE SCHOOL**—The collections of costumes and still-life used in the School have recently been enriched by several gifts from friends of the Art Institute. Such accessions are most acceptable, as there is always need of new material in portrait, figure and still-life classes.

## ANNOUNCEMENT

### EXHIBITIONS

FEBRUARY TO JULY, 1915

January 12 to February 21—Buckingham memorial exhibition of Japanese prints.

March 2 to March 31—(1) Annual exhibition of works by artists of Chicago and vicinity, under the joint management of the Art Institute and the Municipal Art League of Chicago.  
(2) Exhibition of American etchings, under the management of the Chicago Society of Etchers.

April 8 to April 28—(1) Annual architectural exhibition.  
(2) Annual exhibition of the Art Students' League of Chicago.

May 5 to May 8—Exhibition of the Western Drawing Teachers' Association.

May 14 to June 13—Annual exhibition of American water colors and pastels including the "rotary exhibition" of the American Water Color Society.

June 18 to July 25—Annual exhibition of the work of students of the Art Institute.

## LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS  
FEBRUARY AND MARCH, 1915

February 2—Lecture. "Frans Hals and his contemporaries," by George H. Kriehn, New York. Illustrated by slides.

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February 9—Lecture. “Saint-Gaudens,” by Glenn Brown, Washington. Illustrated by slides.

February 16—Lecture. “Pictorial balance, static and rhythmic,” by Rossiter Howard, Boston. Illustrated by slides.

February 23—Concert. By members of the Chicago Orchestra.

March 2, 9, 16—See Scammon Lectures.

March 30—Concert. By members of the Chicago Orchestra.

### LECTURES ON ARCHITECTURE

Thomas Eddy Tallmadge, architect, Chicago—“Architectural epochs.” Eight lectures illustrated by the stereopticon. Monday afternoons at 4 o’clock, February 1, 8, 15; March 1, 8. The course began January 11. The special topics are announced on page 30.

### LECTURES ON PAINTING

Lucy C. Driscoll, Art Institute of Chicago and University of Chicago—“Modern painting.” Ten lectures illustrated by the stereopticon. Friday afternoons at 4 o’clock, beginning March 26. The special topics and their dates will be announced in the March BULLETIN.

### THE SCAMMON LECTURES

The Scammon Lectures this year will be on the general subject of architecture. There will be six lectures delivered by Ralph Adams Cram of Boston, Claude Bragdon of Rochester, New York, and Thomas Hastings of New York, as follows:

March 2—“The transition from Romanesque to Gothic,” by Ralph Adams Cram.

March 4—“The culmination of Gothic architecture,” by Ralph Adams Cram.

March 9—“Organic architecture,” by Claude Bragdon.

March 11—“The language of form,” by Claude Bragdon.

March 16—“Principles of architectural composition,” by Thomas Hastings.

March 18—“Modern architecture,” by Thomas Hastings.

### SUNDAY AFTERNOON AND EVENING CONCERTS

Sunday afternoon orchestra concerts, under the auspices of the Chicago Woman’s Club, are given every Sunday afternoon at 3 and 4:15 o’clock; opera concerts are given in the evening at 8 o’clock. The concerts will continue throughout the winter season. Admission to Fullerton Hall, afternoon 10 cents; evening 20 cents.

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CALENDAR OF IN FULLERTON MEMORIAL HALL, AT 4 P. M., UNLESS OTHERWISE STATED.  
LECTURES 1915 NEARLY ALL ILLUSTRATED BY STEREOPTICON OR OTHERWISE.

February 1 Mon. T. E. Tallmadge. Romanesque style, France and Germany.  
2 Tues. G. H. Kriehn. Frans Hals and his contemporaries.  
8 Mon. T. E. Tallmadge. The Romanesque style in England.  
9 Tues. Glenn Brown. Saint-Gaudens.  
15 Mon. T. E. Tallmadge. The Gothic style in France.  
16 Tues. Rossiter Howard. Pictorial balance, static and rhythmic.  
23 Tues. Concert. Members of the Chicago Orchestra.

March 1 Mon. T. E. Tallmadge. The Gothic style in England.  
2 Tues. R. A. Cram. Transition from Romanesque to Gothic.  
4 Thurs. R. A. Cram. Culmination of Gothic architecture.  
8 Mon. T. E. Tallmadge. The Gothic style in Italy.  
9 Tues. Claude Bragdon. Organic architecture.  
11 Thurs. Claude Bragdon. The language of form.  
16 Tues. Thomas Hastings. Principles of architectural composition.  
18 Thurs. Thomas Hastings. Modern architecture.  
26 Fri. Lucy C. Driscoll. Introduction to modern painting.  
30 Tues. Concert. Members of the Chicago Orchestra.

Orchestra concerts, Sundays at 3 and 4:15 o'clock. Admission 10 cents.  
Evening opera concerts, Sundays at 8 o'clock. Admission 20 cents.  
The March calendar will announce the lectures for March and April.



LILIES — BY HOKUSAI  
LENT FROM THE BUCKINGHAM COLLECTION

## BULLETIN OF THE ART INSTITUTE OF CHICAGO

### LIBRARY NOTES

The most important purchases for the month are "Gods of Northern Buddhism" by Alice Getty, with illustrations from the collection of Henry H. Getty, and "Winslow Homer" by Kenyon Cox. The gift of fifteen volumes of the "International Studio" was received from Mrs. Charles Henry Chappell and other gifts were received from Mr. Charles L. Hutchinson, Mr. James Loeb, Mr. Francis Wellesley, Miss Minnie Wellesley, Mr. J. S. Dickerson, and Mr. Theodore J. Keane.

In the lantern slide and photograph department the most important purchase was one hundred and sixty-six lantern slides of German architecture bought of Franz Stoechner of Berlin. Among other purchases are thirty slides of colonial interiors from Mary Northend of Salem, Mass. Important additions in the photograph department are fifty-four photographs of sculptures in the British Museum, London, and a gift of twenty-one photographs of Kaulbach's paintings from Mr. J. S. Dickerson.

Among the books added during the month are:

Australia commonwealth—Federal parliament house architectural competition programme. n. d.

Cox, Kenyon—Winslow Homer. 1914.

Dickinson, Helen A.—German masters of art. 1914.

Getty, Alice—Gods of northern Buddhism. 1914.

Norton, Richard—Bernini and other studies in the history of art. 1914.

Radenberg, Wilhelm—Moderne Plastik. n. d.

Richter, Emil H.—Prints. A brief review of their technique and history. 1914.

### ATTENDANCE

MUSEUM—The number of visitors at the Museum during December, 1914, was as follows:

		AVERAGE
4 Sundays	16,080	4,020
10 other free days	27,133	2,713
17 pay days	6,178	364
2 evenings (including New Year's Eve)	2,084	
		51,475

LIBRARY—The number of visitors at the Ryerson Library during the month of December, 1914, was as follows:

	DEC.
Students	3,357
Visitors	853
Consulting visitors	1,515
Evening attendance	773
Sunday attendance	810
Total attendance for the month	7,308

During the same month last year the attendance was 7,068, showing an increase this year of 240.

SCHOOL—The attendance in the School from October 1 to December 31, 1914, was as follows:

	MEN	WOMEN	TOTAL
Day school	344	372	716
Evening school	403	104	507
Saturday school	154	299	453
Total	901	775	1,676
Students in two departments	8	27	35
Corrected total	893	748	1,641

LECTURES—The attendance at lectures and other meetings in Fullerton Memorial Hall, in December, 1914, was as follows:

5 lectures to members and students	1,634
4 entertainments for students	860
25 other lectures and meetings	6,941
8 Sunday afternoon concerts	3,785
4 Sunday evening concerts	1,505
Total	14,725

## BULLETIN OF THE ART INSTITUTE OF CHICAGO

### THE ART INSTITUTE OF CHICAGO A MUSEUM AND SCHOOL OF ART

#### OFFICERS

President	CHARLES L. HUTCHINSON
Vice-Presidents {	MARTIN A. RYERSON
	FRANK G. LOGAN
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Assistant Secretary	WILLIAM F. TUTTLE
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Auditor	WILLIAM A. ANGELL
Director <i>pro tem</i>	NEWTON H. CARPENTER
Librarian	MISS SARAH L. MITCHELL
Dean of the School	THEODORE J. KEANE

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 6; Sundays from 12:15 to 10 P. M. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson library upon art.

#### LIBRARY

The Ryerson Library, containing about 9,000 volumes, 30,000 photographs, and 12,000 lantern slides on art and travel, and the Burnham Library, containing about 1500 volumes on architecture, are open every day including Sundays, and Monday, Wednesday and Friday evenings. The collections of photographs and lantern slides are available as loans. A library class room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

#### BULLETIN

The Bulletin is published eight times a year, monthly from January to May and from October to January. The Bulletin is sent regularly to all members; to others the price is five cents a copy, fifty cents a year postpaid.

#### PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	238
pages and 49 illustrations	25c.
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson	25c.
Part I. Oriental and Early Greek Art	25c.
Part II. Early Greek Sculpture	25c.
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25c.
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection	25c.
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection	25c.
Catalogues of current exhibitions	5c. to 50c.

#### MUSEUM GUIDANCE

Visitors desiring to see the collections of the Museum under guidance may make appointments with the museum instructor in gallery 14, or at the office of the Director.

TERMS: One dollar per hour for a single person, or for less than five persons. For groups of less than twenty, twenty-five cents a person. For classes of over twenty, or clubs, five dollars. Time limit, one and one-half hours. Teachers of the Chicago Public Schools, when in groups or accompanied by their classes, free.

#### REPRODUCTIONS FOR SALE

Color prints of paintings belonging to the Museum (25c. each, 8c. extra for mailing), photographs by the Museum photographer, and postcards (16 subjects in colors at 2 for 5c. and about 125 subjects in one color at 1c. each) are on sale. Reproductions by various art publishing companies are also available. An illustrated price list will be sent on application.

#### COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

#### SCHOOL

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

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